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This villa and traces of others adjoining it extend slightly in front of the east wall of the great enclosure. The ground in front of the remainder is bare desert, unless the denudation has destroyed all that existed there; for in this region there is little débris above the original level.

The forecourt itself, of the Festival Hall,

is a plain, rectangular space of large dimensions with no erections in it except the rooms in the southeast corner and what seems to have been a covered passage along the south side. It may be supposed that the priests, in whose charge the hall was, lived in these rooms and approached the temple through the passage in private.

AMBROSE LANSING.

THE WORK OF THE ROBB DE PEYSTER TYTUS MEMORIAL FUND AT THEBES

LAST season was again largely spent in satisfying the endless demands of the tomb of Puyemrê,¹ where the mass of fragments recovered invited reconstruction while affording scanty material for the solution of the problems involved. The absence, at the front, of E. J. Mackay, who has been engaged in the work of preservation of Theban tombs under a fund generously given by Robert Mond, put his trained mason at my disposal, and the surveillance of the delicate work of rebuilding and conservation occupied more time than I like to think of. But the responsibilities of having exposed ancient monuments to hazards of weather and theft, though often lightly regarded in Egypt, have always been taken seriously by our Expedition. Points of debate, too, which had been reserved to the last owing to their unattractive and tedious character, had to be dealt with, since publication was imminent. But tedium, like happiness, has no history for the public, and it is to be hoped that further reference to this tomb will be by way of citation of a published volume. The photograph of a reconstruction in color of a decorated doorway of the tomb, which was not available for the last report a year ago, is included here (fig. 11). This will show how much can be done by patient collection of stone fragments and scraps of evidence to restore shattered walls, brilliantly on paper and not unpleasingly in actual masonry.

The balance of my time was spent on the not less large and interesting tomb of

Kenamón (No. 93), keeper of the cattle of Amon (figs. 12 and 13), who had the good fortune or the good taste to employ on the decoration of his tomb one who must have been the best designer of his day, if not of his era. To this unknown genius his contemporaries or his successors did the signal honor of making facsimiles of what they considered to be his masterpieces, for study or for reproduction elsewhere. Nor does their selection differ much from one that would be made today.

A tedious task involved in the complete publication of this remarkable tomb was the re-excavation of its subterranean burial chambers for more exact measurement. A description of these galleries, which are so rough in character that, as planned on paper, they must perforce be an embellishment of the originals, will feebly show the labor involved in emptying and planning them, filled as they were with repulsive relics of the dead and nauseous odor of bats, and so remote from light and air that it smote the conscience to consign children to the task of removing or turning over the débris. From a side-chamber in the great hall of this rock-cut tomb one descends by thirty rude and very steep steps to a level gallery. One could also have gained this by a narrow passage which by tortuous ways descends from the floor of another part of the tomb and debouches into the gallery by a hole half-way up its wall. One's progress to the local under-world from this point is continued by stumbling down a second twisting flight of steps at the far end, and so reaching a hall with a ceiling supported on four rough pillars of

¹See also report on this tomb in Supplement to BULLETIN for May, 1917.

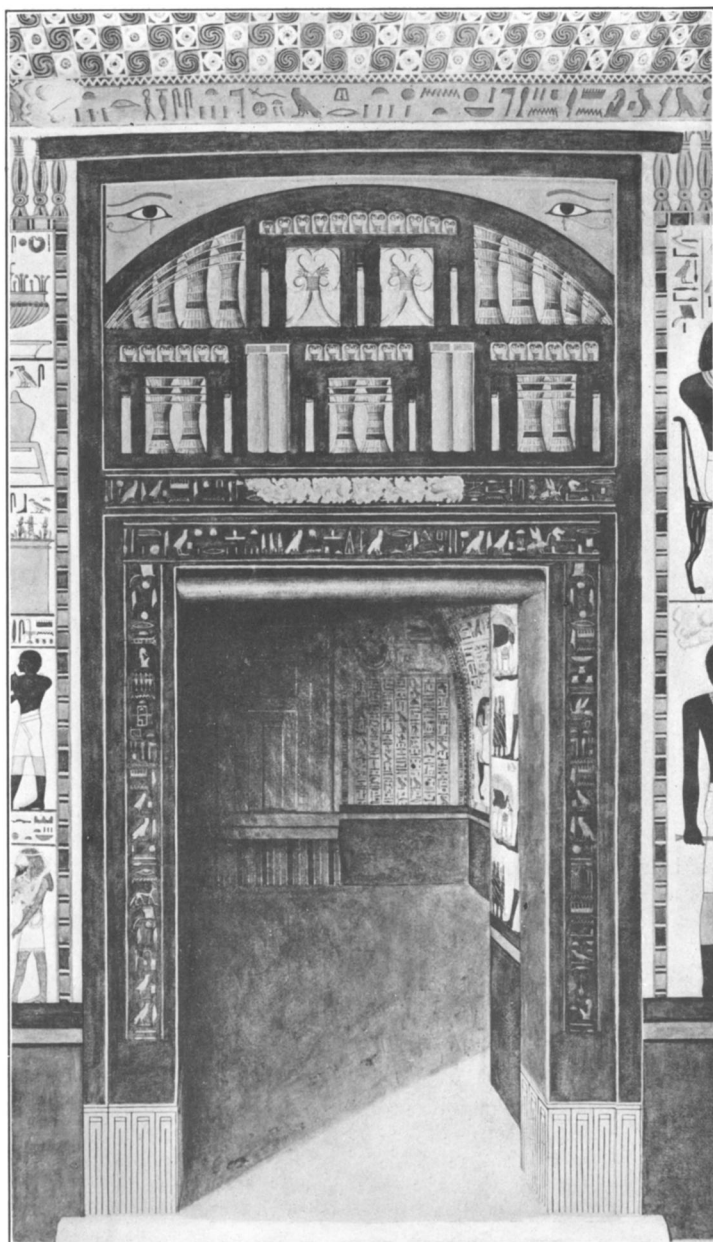


FIG. 11. DECORATED DOORWAY, TOMB OF PUYEMRÊ
FROM A RESTORATION IN COLOR BY N. DE G. DAVIES

rock. One seeks further penetration for some time before one finds it in an indirect line through a passage which curves round the hall and conducts to a small antechamber. In the floor of this an uninviting flight of steps leads down to a still more malodorous and stifling set of rooms. In the inmost and lowest cellar a trench in the floor afforded the final resting place to the unhappy dead. By this time the visitor, whose candle only multiplies the dark recesses, has lost all sense of direction, distance, and depth and is conscious of a cow-

him to contemplate with equanimity. Nor were his trials over: we had still to clear the inmost hall. Falls from the roof had converted this from a seemly pillared chamber into a cave, the upper recesses of which the eye could scarcely explore. Fortunately the wall held till the last hours, when a considerable fall occurred. The concluding clearances were distinctly scamped. These unsavory labors produced of course nothing but plans. Even my predecessor, R. Mond, had had little more reward. The fellah, not less than the an-

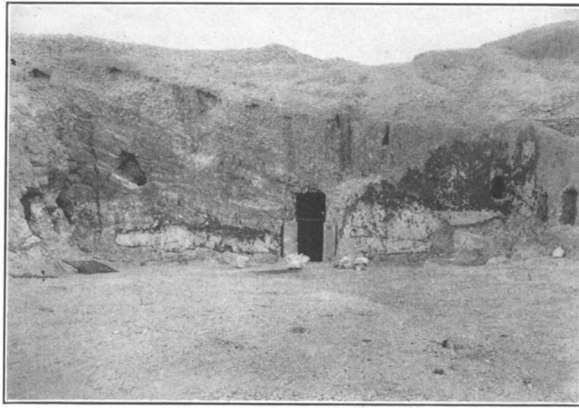


FIG. 12. COURTYARD AND ENTRANCE DOORWAY, TOMB OF KENAMÓN
AT SHEIKH ABD EL KURNEH, THEBES

ardly fear of being permanently lost in this foul under-world. He understands the fervent prayers of the Egyptian that death might be postponed till "after a good old age" and might even then afford a prospect of "seeing the sun and his beauties every day." Even the fellahîn boys, whose own cribs are not very different or any fresher, broke into joyful cries as with dust-begrimed nostrils and eyes they emerged from these burrows and greeted the sunlight, unwinding dirty cloths from their mouths, and making for the water-jars in jostling rivalry. In the end my zealous overseer, Mohammad Awad, retired to his bed for weeks and emerged a shade, impoverished no less in pocket than in flesh, owing to the fees of the local medicine-man, by whose nostrums alone he escaped a fate which late experiences did not allow

cient plunderer, sweeps marvelously clean and shows a courage and resource which deserve guidance to better ends.

A good deal of time was spent in making a collection of the colored hieroglyphs used on the walls. Although forms as late as these are contain much less history than those which are nearer their source in the objects, tools, animals, and what-not of contemporary life, yet they retain some gold-dust of history. They are, besides, of great importance for dating chance inscriptions, and for their decipherment when only traces of form and paint remain. The signs in this tomb have indeed suffered severely, but in compensation the artistic standard is so high that their lines and color are likely to be authoritative. I hope, therefore, to make this collection (dated to the reign of Amenhotep II) the basis for a

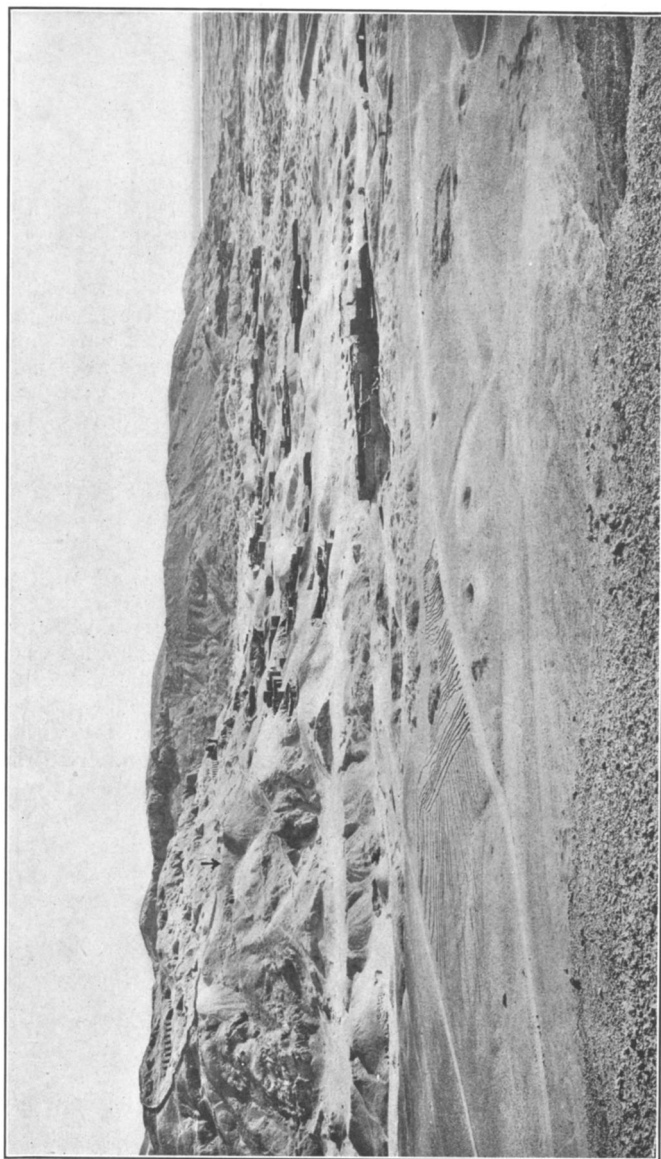


FIG. 13. VIEW NORTHWARD OVER THE THEBAN NECROPOLIS FROM KURNET MURRAÏ. THE POSITION OF THE TOMB OF KENAMÓN IN THE SOUTHEASTERN SLOPE OF SHEIKH ABD EL KURNEH IS MARKED BY THE ARROW

publication of Theban hieroglyphs of the Eighteenth Dynasty. It may be of interest to cite a few examples in illustration of their importance, albeit color must be ignored here. Many sides of the national art can be as instructively studied in these tiny pictures as mediaeval art in an illuminated initial. The delicacy and sureness of Egyptian line is delightfully manifested



FIG. 14

here, as well as the national genius for seizing salient features and adopting clever conventions while showing that instinctive conservatism that gives life and interest to an historic language.

The use of a hieroglyph as a determinative or word-sign is like that of a photograph on a passport. It finally clinches the identification of a concept with its written form, and often, when used in the description of an accompanying scene, it becomes

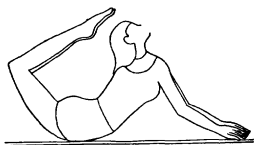


FIG. 15

an epitome of it and may thus give valuable information as to missing parts. Fig. 14 may be taken as an instance. It is the word-sign for *kbby*, "to dance," and shows a female acrobat turning a backward somersault dressed only in a black loincloth with a red patch on the seat and a mass of long hair which no doubt added to the effect of her whirling movements on the delighted spectators. A male figure stamping energetically can equally well be used to define the same verb. We are thus brought nearer to an exact connotation of the word; for it is evident that it includes, or is limited to, rhythmic movements of an ex-

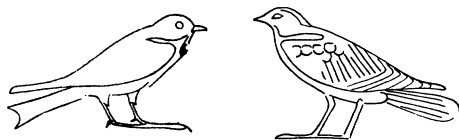
treme sort. Incidentally, as the extant scene only reveals the quiet music of the lute, its use here hints that the missing part of the picture must have contained



FIG. 16

the figure of an acrobat like this, whose barbaric performances are known to us from pictures like fig. 15, which I recovered lately from faint survivals of a defaced scene in Tomb 60.¹

The hieroglyphic fonts used in printing, on which the cursive forms used by the Egyptologist in his notes are naturally modeled, have been drawn unfortunately



FIGS. 17 AND 18

from debased types. Hence classical forms cannot be too often or too exactly reproduced. Justice will then be done to the subtlety of line employed by the calligraphist, and the fidelity with which the traditional touch is preserved through centuries and hardly effaced by the worst handwriting. The sign, e.g., which repre-



FIG. 19

sents a mouth, though it is usually only an alphabetic *r*, never becomes a mere lentoid. The greater rise of the upper lip and the drawn-out corners of the mouth are nearly always traceable (fig. 16).

¹Here, and to a small degree in a few other illustrations, I have allowed unindicated restorations. For fully authoritative drawings the publication must be awaited.

THE EGYPTIAN EXPEDITION, 1916-1917

A large number of common word-signs and syllabics are represented by birds, which are very liable to be confused unless form and color be carefully adhered to.



FIG. 20

For instance, the bird which stands for "great" and that for "little," "contemptible," though quite different in coloring, one being a wagtail, the other a small bird of tame brown hue, are scarcely distinguishable in outline, save for the shape of

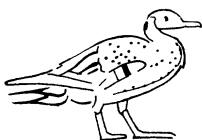


FIG. 21

the tail (figs. 17 and 18). The same may be said of figs. 19 and 20, the vulture and the eagle (alphabetic *aleph* and a grammatical ending *tiu*), though it is very important that their rôles should not be confused. The pin-tail duck has two forms here.



FIG. 22

When marching erect, it is *se*, "a son"; when huddled, it is the determinative of the duck tribe (see vignette on cover and 21). The former is distinguished by color from the *geb* goose (fig. 22). The peculiar pose of the cormorant (fig. 23; *ak'w*, enter?) if rightly observed preserves it from

confusion with the above, but these are not the only dangerous resemblances. Similarly the tomb presents three word-signs for as many terms for oxen, thus giving valuable aid to the lexicographer in differentiating similar words.

Not a little history of the priceless prehistoric kind lies buried in these little pictures, and if it is often as difficult to isolate

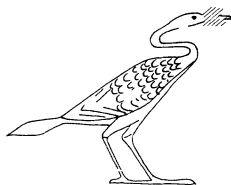
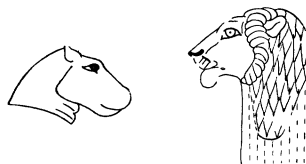


FIG. 23

as the chemical elements of a stubborn organic compound, that is the more reason for having accurate copies on which to base research. The power of seizing salient features and reproducing them with tenacious fidelity is exemplified in the head of the hippopotamus (fig. 24; *at*, "a moment"), as is the power of transforming them into decorative features in the head of a lion



FIGS. 24 AND 25

(fig. 25; *pehti*, "strength"). This gift is not less manifest in the little hieroglyph than on a larger scale where the part of a compound capital under the abacus is formed by four heads, two those of lions, two those of the lion-derived god Bes, who plays the double rôle of a fierce and of a ridiculous yet kindly deity (fig. 26). The awful aspect of the lion is here all the more sharply contrasted with the clownish ugliness of the monster because the latter is directly drawn from the nobler beast. The brows, the channel from the corner of the eye, the wrinkles on the nose of the

angry animal, the mane that frames its face, become absurd features on the grotesque god. Only his mouth is stupidly human and feebly ferocious. The tongue which lolls below a row of bared teeth, and is a characteristic weakness of the animal, is ironically imposed on the god. In the flat

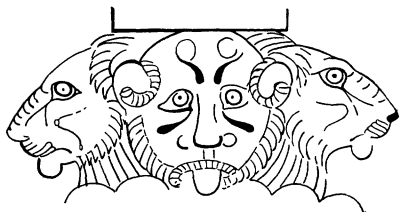


FIG. 26. REPRESENTATION OF PART OF A COMPOUND CAPITAL, TOMB OF KENAMÓN

design the ears are cleverly made common to both lion and agatho-demon. How it fared in the round we have, I think, no extant example to show.

On one of the walls we have an intensely interesting collection of New Year gifts exchanged by the king and his courtiers. They include statues, weapons, cabinet work, specimens of the goldsmith's art, etc. Appended to some of them are explanatory

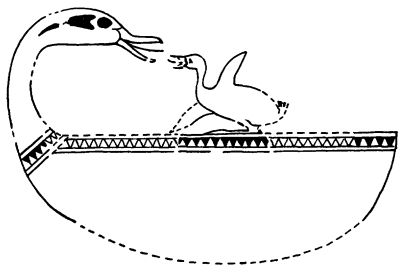


FIG. 27. REPRESENTATION OF AN IVORY(?) TOILET DISH, TOMB OF KENAMÓN

notes which enhance their value. In fig. 28, e.g., we have one of six charioteer's whips which seem to have served also as goads; and a bill of a unique, but very effective kind. By the former is written "220 whips of gold, ivory and ebony." From this note and the colors employed we learn that the whip had an ivory or ebony shaft (the examples are black and white alternately), bound with gold at the ends, a heavy knob of lapis or other pretty stone

as a stop, and a loop by which to hang it on the wrist. Of a fine chariot it is recorded, "His Majesty's chariot called 'the Syrian,' whose wood the King brought from the country of the gods (the mountains?) in the Euphrates district." But the *chef d'oeuvre* prepared by the goldsmiths for the king's delectation was a set-piece mounted on a pedestal (fig. 29). It consisted of *dôm* palms worked in gold, the spreading fans represented by green, the

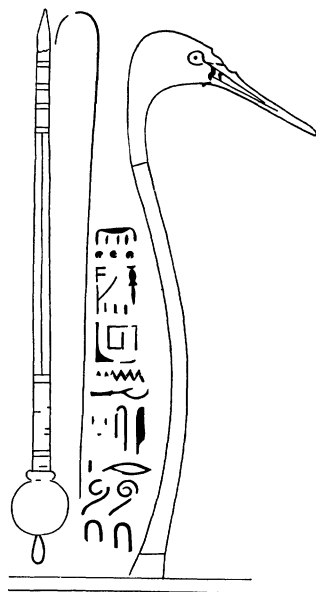


FIG. 28. REPRESENTATION OF A CHARIOTEER'S WHIP AND A BILL, TOMB OF KENAMÓN

clustered nuts by red stone inlay. Monkeys climb freely about the notched stems; and if the little models were as simian as the designs are, they must have pleased the Pharaoh not a little.

The whole wall is full of antiquarian interest. As a specimen we show a dainty ivory(?) toilet dish in the form of a swimming duck (fig. 27). The bird turns its head backwards in anxiety for the duckling which has mounted on its back, the neck by a happy fancy serving as the handle of the dish and the chick that of the revolving lid.

Artists must forever regret the loss of the upper part of the head of an ibex, which

THE EGYPTIAN EXPEDITION, 1916-1917

else might have been presented without fear as sufficient in itself to give proper rank to Egyptian art (fig. 33). The animal, brought to bay by a hound, is posed

senting a general treatment which is unique. The artist had to depict a tract of desert crowded with game of various kinds which has been browsing there on the spare



FIG. 29. MONKEYS IN DÔM-PALM. GOLDSMITH'S WORK, TOMB OF KENAMÓN

with tragic dignity as if on its native crags and seems to await the fatal stroke with a resignation which even the dog at its feet respects. The artist has worked over the rough gray pelt with a technique new

clumps of bush. Nile gravel he represents as a pink (i.e. ruddy) ground, dabbed with blue and red for its brown and gray pebbles; but, as this color would ill set off the figures, he has placed each animal or group

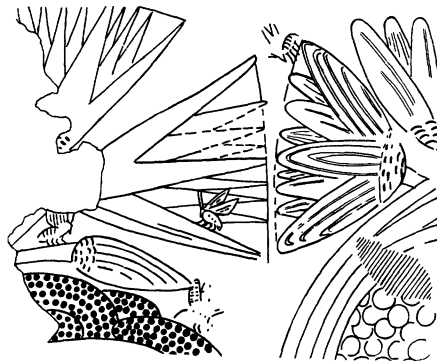


FIG. 30. NYMPHAEA LOTUS AND HORNETS, TOMB OF KENAMÓN

to Egyptian art, defining the hairs and marking the varying stones in naturalistic style.

The hunting scene in which this animal occurs, though pitifully damaged, has left us other attractive fragments, besides pre-

in a detached island round which the desert runs, the hard outlines of the free spaces being relieved by planting vegetation round them, as if each beast had taken cover in a patch of bush. Three such refuges are shown in figs. 31, 32. In one a

desert hare lies vigilant. In another a wild ass(?) is in labor. In a third a young antelope, undisturbed by the approaching

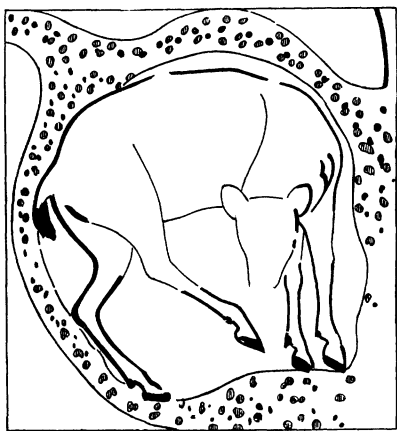


FIG. 31. A CALF AT ITS TOILETTE,
TOMB OF KENAMÓN

enemy, balances itself on the tips of its hoofs in an effort to reach its hind leg with its tongue. In each case the broken



FIG. 32. A HARE IN HER FORM AND THE
HEAD OF A WILD ASS, FROM A HUNTING
SCENE, TOMB OF KENAMÓN

and worn remnants of the pictures only serve to enhance the skilful characterization of each species and its natural pose.

A girl's figure which was once very attractive has been restored and cleverly idealized by Prisse d'Avennes in his *Art* (Vol. II, Plate 60). It must be confessed that the ravages of time, cruel as ever to the sex, have been greatly minimized by him; but more of Thebes and less of Paris still leave her with sufficient proof of her past charm.

The historian, too, will find gratitude for what is left out, balanced by chagrin at what has been lost, as he regards the remains of an inscription the original length of which is scarcely equaled in the necropolis, but of which only a bare third remains to hint at a royal admonition to Kenamón on the conduct of his offices.

The artist of this tomb, like his younger contemporary who drew the scenes for Nakht¹, grew weary when he left living forms and had to portray offerings piled up for presentation to the gods, though even here his picture of still life reveals distinction and richness. His effort to relieve his yawns is seen in that he not only brings back the beautiful *Nymphaea Lotus*, once so common in Northern Egypt, but amuses himself by introducing, with a fidelity to local conditions which every dweller in Egypt will appreciate, the yellow hornets which creep over everything; on so small a scale, however, that the careless glance of his patron would pass over or pardon this breach of etiquette (fig. 30).

Two general features of the decoration of this tomb remain to be noticed which help to give it a distinctive place in the history of Theban art. The background of all the walls is not that customary violet, a bequest of hoary antiquity and only tolerable when on the point of evanition or when used on the weakest shades, but a golden yellow. The original tone, on which everything depends, can scarcely be recovered, but even at its least happy harmony with the imposed colors it imparts a great richness to the general effect. The use of a design against a yellow ground elsewhere represents the gilt or wooden walls of a screened throne or indicates an original on papyrus. It would be very interesting if its use here could show that the artist

¹ Davies, *Tomb of Nakht*, p. 51, footnote 3.

THE EGYPTIAN EXPEDITION, 1916-1917

carried out his designs beforehand on sheets of papyrus. But I am inclined to hazard the suggestion that the color may be derived from the use of a vivid yellow clay which in certain northern localities is used as a foundation for mural designs; if so, it might hint that this Da Vinci of Thebes came to it from a northern school. The yellow tone of the walls has been still further enriched by a thick coating of varnish which the artist or the owner, as if conscious of the value of the designs, has spread over

ment of stone which happened to be turned over was found to contain the figure of the highest local official at the commencement of the Sixth Dynasty, "the viceregent, governor of the South, Controller of the State granaries, Unasonkh" (fig. 34). So sparse is our knowledge of the early history of Thebes that this is a notable contribution to it.

This unchivalrous war, which has made travel so precarious and forbids me to risk on the high seas material gained with such

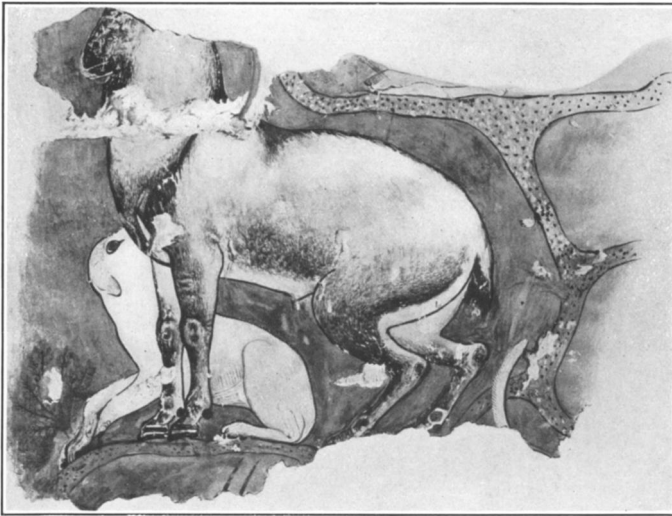


FIG. 33. IBEX AND HOUND, FROM A HUNTING SCENE, TOMB OF KENAMÓN
FROM A COPY IN COLOR, NOW IN THE METROPOLITAN MUSEUM

all the surface instead of confining its use to special subjects. It has now deepened to darkest brown or has corroded away altogether.

Finally we may remark that Kenamón did not escape what was the fate of nearly every high official in Thebes, soon or late, the disfavor of the king and the consequent wreckage of his chief pride and hope, his commemorative tomb. If his name survives in a single instance, it is by oversight: his portrait is everywhere destroyed.

An unexpected incident of the season's work was connected with an attempt to find a safer magazine for the fragments found by me in Tomb 48 in 1914. A frag-

labor, threatens to put a stop to further acquisitions by the Tytus Fund for the present; but as there is much to be done at home in preparing our large accumulations for publication, this may prove an unintended blessing. It has also robbed us during the past season of the services of Mr. Burton, engaged in administrative work for the military in Cairo, and of Mr. Hopgood, who, after being somewhat seriously wounded at the front in the autumn of 1916, has returned to duty. Fortunately his work, for the present, is of a lighter kind and gives us hope that he may be spared to return to his work on our staff in happier days to come.

N. DE GARIS DAVIES.



FIG. 34. LIMESTONE FRAGMENT INSCRIBED "THE VICEREGENT
GOVERNOR OF THE SOUTH, CONTROLLER OF
THE STATE GRANARIES, UNASONKH"